

FILM and TV TECHNICIAN



Anthony Asquith with Sophia Loren during the making of *The Two Women*.
SOD 88 (London, England)

TRADE UNIONS AND
THE ARTS

FILMS IN THE SERVICE
OF LABOUR

MEMBERS VISIT TO
EAST GERMANY

JULY 1960

Association of Cinematograph, Television and allied Technicians

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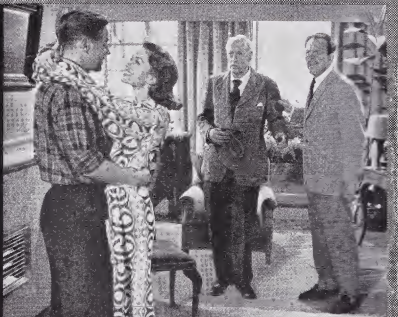
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Trade Unions and The Arts

SHOULD trade unions, in addition to dealing with purely economic matters, take a greater interest in the arts? In the view of A.C.T.T. they definitely should do so and the Union is now taking a leading part in an attempt to persuade the trade union movement as a whole to adopt an active role in the encouragement of all forms of art.

As a first step in this campaign it has tabled a resolution for this year's T.U.C. calling on Congress to recognise the importance of the arts in the life of the community, especially at the present time when many unions are securing a shorter working week and greater leisure for their members.

MORE COULD BE DONE

The resolution calls attention to the fact that the trade union movement has participated to only a small extent in the direct promotion and encouragement of plays, films, music, literature and other forms of expression, including those of value to its beliefs and principles.

It urges that much more could be done and accordingly it requests the General Council of the T.U.C. to conduct a special examination and to make proposals to a future Congress to ensure a greater participation by the trade union movement in all cultural activities.

The idea which sparked off this move, which can eventually have a tremendously stimulating effect on the arts in Britain, came from playwright Arnold Wesker, the author of *Roots*. In conjunction with Bill Holdsworth, a trade unionist who is Chairman of the Mayfair Branch of the Association of Engineering and Shipbuilding Draughtsmen, he sent two pamphlets on the subject to every trade union in the country.

The first of these pamphlets had a witty title but a very serious purpose. It was called "The Modern Playwright or 'O, Mother, is it worth it?'" Arnold Wesker's theme was in essence that while playwrights, poets, novelists and painters are producing vital work practically nobody is paying any attention to it. Out of a total population of about fifty-eight million, two hundred thousand people went to the

theatre every night as compared with two million who go to the cinema and four million who watch TV. In effect this meant that nobody was listening to the country's artists.

"It is now possible," Wesker went on, "because of the economic advantages gained by the Unions and the socialist parties for everyone to read books from the libraries, listen to concerts on the radio, visit theatres and in general take part in the cultural life of the community."

"But one thing was forgotten. . . . It was necessary for the unions and the Labour Party to take political action in order to convince the worker that the habit of taking ridiculously small wages for long hours was a useless habit. They had to make efforts to convince the stultified worker that he was as entitled to a fair share of the nation's economic life as anyone—but what action was taken to convince the stultified worker that he was just as entitled to his share of the nation's cultural life?"

NEGLECTED THEIR CHANCE

In this sphere the Labour Party and the Trade Unions had neglected their chance. Why had the Trade Union Movement not erected its own theatres up and down the country—they should be responsible for the erecting of a national theatre, what a monument to their struggles it would be. But they had not even looked into their own ranks to seek even a folk culture, and a whole wealth of ballad and song was filtering away as old members died out.

In the second pamphlet, "Labour and the Arts", Arnold Wesker put forward concrete proposals. These were that half a dozen unions might be responsible for building and supporting new theatres in industrial centres where no theatres exist, or be responsible for building a National Theatre before big business builds it as part of a "soft advertising" campaign.

He urged that support should be given to A.C.T. Films so that its production programme could be expanded and experiment made possible.

A venture should also be sponsored to reclaim both the tradi-

tional and newly developed folk songs, work songs and ballads. Other proposals included the sponsoring of a national trade union orchestra, the establishment of a trade union publishing house to print the works of writers who otherwise would have to rely on the fashionable whims and economic dictates of commercial publishing.

SHOULD COMMISSION ARTISTS

Every trade union, it was suggested, should commission works of art from new and established artists to adorn its headquarters. The T.U.C. should instigate a yearly competition for the play, novel, books of stories and poems, and musical work of the year.

At a press conference held in the Asquith Room, which A.C.T.T. placed at Arnold Wesker's disposal for the purpose, Mr. Wesker said that the purpose behind the pamphlets was to get the whole situation aired and discussed. He had already had a response from four unions, N.A.T.S.O.P.A., A.C.T.T., the Technical Civil Servants and the Tobacco Workers.

The difficulty in talking about the subject was how to do so without appearing to be at the top somehow trying to hand down culture to the masses. That was not what they were trying to do. They did not feel that they were in a superior position trying to enlighten the un-enlightened.

"All we are saying," Mr. Wesker said, "is that there is a cultural heritage as well as an economic one, which it is important that the workers should have a share in."

"We want to get established the principle that art is not for 'the

(Continued on page 104)

FILM & TV TECHNICIAN

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UNIONS AND THE ARTS

(Continued)

nobs', that art is not only for educated people and those that have money."

He spoke of what he described as a terrifying interview that once took place on television when two youths were interviewed outside the Bristol Old Vic and asked what they thought of the play. They replied, "That's not for us, that's for 'the nobs', that's nothing to do with us."

MACHINERY OF CONTACT

"That," said Arnold Wesker, "was terrifying. It was also terribly sad. What we want to do is to get a new trend of thought and that is why we have turned to the trade unions. It is not so much that we feel that the arts need money that the trade unions could provide, because the money is going to be forthcoming from big business. It is not the money primarily that we are concerned with in the case of the trade unions; it is the fact that the trade union movement is in contact with these millions of people who up to now have thought art had nothing to do

with them. It is the machinery of contact that we are concerned with.

"If the trade union movement turns round finally and says at last 'we do think the arts are as important as bread and butter', then a principle will have been established on a large scale."

FILM AND TV SPORTS

The Annual Motor Rally and Treasure Hunt of the Film and Television Sports Association was held on June 12th, over a 28½ mile course starting from Oxted, Surrey, Station and finishing at the Dorincourt House Hotel, Upper Warlingham. The winner was Mr. K. Jones, of the British Film Producers' Association. The runner-up was Mr. R. Churcher, of National Screen Services.

The Association's Annual Relay Races for teams from Children's Cinema Clubs took place at the Kodak Sports Ground, on Saturday, June 4th, in conjunction with Kodak's Sports Day. Eight teams entered from Hayes, Wealdstone,

Acton, Ealing and Balham. The winners were: Girls from Ambassador Cinema, Hayes, and Boys from Odeon Cinema, Wealdstone.

Max Anderson Memorial TV Programme

A Max Anderson Memorial Television Programme is being transmitted by Associated-Rediffusion on Wednesday, July 13th, at 6.30 p.m. Extracts will be shown from some of his films, among which are *The Harvest Shall Come*, *Every Five Minutes*, *Daybreak in Udi*, *Out of the Night*, *Watch your Step* and *Worth the Risk*.

Among those who have promised to appear are John Slater, Barbara Mullen, Basil Wright and Anthony Asquith.

"25 YEARS' SERVICE CLUB

Thirty-seven members of George Humphries Laboratory staff who had completed twenty-five years or more service were entertained at a dinner given by the directors of the company at the end of April.

Mr. Paul Adorian, who presided, spoke of the achievements of the laboratory in the past and added that he and his fellow directors were looking forward to the future with every confidence. He announced that a dinner was to be held every year for various other members of the staff who completed twenty-five years' service, in fact the occasion was the inauguration of a "Twenty-five Years' Service Club". Mr. Adorian presented each member with a pigskin covered alarm clock.

MEMBERS IN ARREARS

A completely revised list of members seriously in arrears with their subscriptions has been compiled and circulated to Shop Stewards and Collectors to assist them in their work.

In case of any queries will Collectors please contact Alan Sapper at Head Office.

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*A Technician's Notebook**Edited by A. E. Jeakins*

New Mitchell Reflex Camera

GEORGE HUMPHRIES and Co. Ltd. have issued advanced details of the new Mitchell Reflex Camera R-35, for which they are sole representatives in the United Kingdom. The camera is expected to be available in the latter part of this year.

The R-35 has been designed for use in the production of theatrical and television features, both on location and in the studio. When required it can be used for hand held operation.

The camera permits full range filming in all wide-screen techniques including Cinema-Scope. It employs a dual shutter system. A mirror shutter is used for the reflex facility only, while a focal plane variable disc shutter provides positive exposure control over the entire area of the aperture with maximum exposure efficiency.

A special magazine permits easy operation of the R-35 when used hand held and serves as a well-balanced support when placed on the operator's shoulder.

The R-35 reflex finder permits viewing of a matte on the focus tube ground glass during actual shooting. A matte slot located in front of the ground glass permits insertion of processed film necessary to make match dissolves.

The matte box is of the "building block" type, permitting the cameraman to use only the filter and effects holders he needs for the shot.

Accessories include sound blimp, underwater housing, follow-focus attachment, magnetic sound recorder and film magazine, pip timers, studio finders and sports finders.

THREE DIMENSIONAL MICROSCOPE

A microscope which gives a three-dimensional image or luminous model of the object has been designed by a team at the Cambridge University Psychological Laboratory, supported by a grant from the Department of Scientific and Industrial Research.

Intended for use mainly in biological research, it should prove useful for examining living cells and thick sections of tissue. The solid image might also be a useful

way of displaying nuclear tracks in blocks of emulsion for cosmic ray research.

This new instrument differs from the conventional stereoscopic microscope, which gives an appearance of depth by showing a

the cube of space swept by the vibrating screen. It is quite steady because the rate of scan is too high for the flicker to be seen.

It is possible to dispense with vibrating parts in favour of just two rotating optical elements on a



Boris Kaufman, A.S.C., views through the Mitchell R-35.

slightly different picture to each eye, in that it gives a truly solid image projected into a cube of space.

When a thick specimen is viewed under a normal microscope, only a thin section can be in sharp focus and it is only possible to examine the complete specimen by focusing successively through the specimen. This limitation is actually put to use in the operation of the solid image microscope. The solid image is built up by vibrating the focusing mechanism up and down so that the thin plane of focus scans the object in depth. The constantly changing image given by the scan is then projected on to a screen which vibrates in precise synchrony with the object scan but with greater amplitude. The magnified image is formed in

single shaft. This may prove a simple and effective way of providing solid images once the technical difficulties of making the special optical surfaces are overcome.

★

Designed by the Eastman Kodak Co. and to be marketed by General Electric of U.S., is a new continuous 18 mm. film projection system for TV which, it is claimed, will give improved quality from old films. The projector uses a diffused light system which minimises the effects of scratches and dirt on old films. Tilting and rotating mirrors which follow the movement of the film reflect a stationary, steady image into the TV film projection system.

(American Cinematographer.)

FILMS IN THE SERVICE OF LABOUR

RALPH BOND reports on the Third International Labour Film Festival, which was held in Stockholm in May.

I REPRESENTED A.C.T.T. and A.C.T. Films at this festival which was attended by some 60 delegates from 11 countries. The largest delegations were from Austria, West Germany, Belgium and Sweden. There were also present representatives of the I.C.F.T.U., the European Economic Committee, the I.L.O. and the International Union of Socialist Youth, and the Swedish People's Houses Organisation.

LABOUR DOCUMENTARIES

The International Labour Film Institute was created in 1953 on the initiative of the I.C.F.T.U. and the International Federation of Peoples' Houses Associations as a non profit-making organisation dedicated to the promotion of the highest ideals in the use of audio-visual devices, and the rendering of service to the world labour movement.

It distributes and promotes labour documentaries as well as entertainment films with a social approach.

At this Third Festival some 150 documentary films had been submitted and about 40 of these were selected for screening. The films shown came under the following categories: Prevention of accidents, Rehabilitation, Labour, Workers' Art, Youth, Present Problems, History, and Recruitment and Organisation.

Most of the films were of a good standard and several were outstanding. It was most interesting to see the considerable number of films that had been made directly by the Trade Union, Co-operative and Labour Movements in European countries. These films, some in colour, are widely used for education and propaganda, and afforded a vivid contrast to the lack of interest in film propaganda shown by the Trade Union and Labour Movement in Great Britain.

Films were shown, for instance, by the A.F.L. - C.I.O. in America, the Social Democratic Party of Israel, the International Ladies Garment Workers' Union

of America, the Socialist Party of Austria, the Socialist Party of Belgium, the Austrian Confederation of Trade Unions, the Social Democratic Party of Germany, and the Co-operative and Trade Union Movements of Sweden.

I had a conversation with Mr. Alexander Szombati, the administrator of the Institute, and told him how concerned we all were at the relative backwardness of our Labour Movement in relation to films, and he was himself very disappointed at this situation. On this specific point I would recommend that the General Council of A.C.T.T. approach our T.U.C. with the positive suggestion that the T.U.C. should organise a one-day conference of all leading Trade Union officers at which some of these excellent films from America and Europe could be shown. This might stimulate more activity here. (These proposals have now been endorsed by the General Council.—Editor.)

Our own film *The Man Upstairs* was shown during the Festival and was well received and awarded a Certificate of Merit.

AWARDS TO BRITISH FILMS

A number of awards were made to the documentary films shown at the Festival and two British documentaries, both sponsored by the Central Office of Information, received first award in their category, namely *New Lease of Life* and *Counterpoint*.

Lectures were given during the course of the Festival at which the speakers emphasised how important film and television is to the Labour Movement for education and propaganda. A special session was devoted to a discussion on the Labour Movement and Television and I was asked to speak on this problem so far as Great Britain is concerned and was pleased to do so.

I had an interesting discussion with the President of the Swedish Co-operative Movement. Their first film was made in 1921 and was also the first film in which Greta Garbo

appeared. Since then they have made 250 films and still regard them as a very high priority, firstly because of the need to approach the young people to show them the need for co-operation, and secondly to show people the conditions in the under-developed countries as an aid to developing help and solidarity towards them. Some of these co-operative films were of the highest standard, rich in imagination and creative technique and having nothing whatsoever to do with selling commodities.

I cannot conclude this report without paying a tribute to Mr. Sven Wassmuth, the President of the Swedish Musicians' Union, who went to endless trouble to make my visit pleasant. I think that it was a good thing for us to be represented and hope that measures can now be taken to stimulate interest in this work within the British Trade Union Movement.

SPECIAL EFFECTS ACCIDENT

Mr. C. K. P. Richardson was employed by Charter Films Ltd. as special effects man for the film *Carlton Browne of the F.O.* During the course of the filming he had to produce the effect of a cannon being fired, and as the result of the carelessness of a sub-contractor, a tin of gunpowder was left near the cannon and was ignited when it was fired causing it to blow up in the face of one of the actors.

The actor took proceedings against Mr. Richardson and Charter Films and on the advice of A.C.T.T.'s Solicitors, Mr. Richardson had the sub-contractor joined as third party to these proceedings.

Eventually the matter was settled by the payment of damages to the actor, of which Mr. Richardson contributed 20 per cent, and the sub-contractor 80 per cent.

MOST film production members will recognise Continuity Girl Tilly Day in this *Two Cities* still, taken at Denham Studios.

The film was *Vice-Versa* (trade shown January, 1948), which was directed by Peter Ustinov, who also wrote the script from F. Anstey's novel and who co-produced with George Brown. Roger Livesey starred, and his son was played by Anthony Newley, and this still shows a very different Anthony Newley from to-day's teenagers' idol.

- We are always pleased to publish production stills, especially current ones of members working, so please send them to The Editor together with brief details.

Death of Len Hebburn

It is with very great sorrow that we report the death, on June 3rd, of Len Hebburn, aged 38. He was Assistant Dubbing Mixer at Merton Park Studios, and had worked at these studios over the course of 20 years, broken only by service with the A.K.C. during the war.

Len was a most conscientious fellow, liked and respected by everyone that worked with him. His colleagues at the Studio will miss him greatly.

Our deepest sympathy goes to his widow and relatives.

Merton Park was represented at the funeral by the Studio Manager, Mr. G. Jennison, and Mr. F. Grant, of the Sound Department.

Who is The Boy?



ARRIFLEX RENTAL

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Conference Reports

Horror on the Screen

Christopher Brunel reported to the June General Council on the meeting earlier in the year on Horror Films and Posters. This meeting, at which he took the chair, was called jointly by the Friends of Peace Committee, Christian Action and the Screen Viewers' Panel.

The Chairman explained to the meeting that the three organisations sponsoring it were all disturbed at the effect of horror films and posters in conditioning people's minds to accepting what is horrible and violent, and this tended to encourage people to hold life cheap.

He quoted from a report of Mr. R. A. Leeks (Statistics, Economics and Market Research Department of Kodak Ltd., 19.11.59) to the British Kinematograph Society, which said that during the past five years, "the proportion of all films that are classified as 'horror' films has increased from 4% to 15%." Kodak had put a questionnaire to cinematographers, asking them their attitude to different types of film and classifying the answers into "Usually enjoy," "Occasionally enjoy" and "Always try to avoid."

THEY AVOID THEM

Mr. Leeks' paper showed that "the largest number of people claim to try to avoid 'horror' films." There might be an element of self-defence in these answers but even so no less than 80% of those between 35 and 45 years claimed to try and avoid those films; the proportion was only 40% among teenagers, which the Chairman thought was a most serious point.

Mr. Leeks had suggested that, in satisfying the teenager, "it is possible that the cinematographic habit of the older age groups could be disturbed to such an extent that their frequency of cinema going falls at all time. . ."

Miss D. W. Horner (Women's Group on Public Welfare) mentioned Dr. Himmelweit's survey on the effects of TV which showed that such films lead to a feeling of apathy towards violence.

Miss Horner said that as a result of an investigation into offensive and sadistic posters, the London Transport Executive had tightened up its regulations on poster displays. She thought that public opinion was waiting to be stirred up on the issue of horror films and posters.

Mr. Hoare had found that generally youngsters did not enjoy horror films very much. The greatest influence, as cinema attendances were falling off, was an economic one on the industry; the answer was to educate the public.

CONFERENCE OF LABOUR WOMEN

The General Council also had before it a report from Daphne le Brun on the National Conference of Labour Women.

The conference, the report said, was profoundly shocked by the massacre of African men, women and children by the South African security forces. It deplored the subsequent arrest of many African leaders and of non-African sympathisers. It protested against the racial policy of Apartheid.

The conference covered a very wide range of topics among which were consumer protection, national fuel and power policy, penal reform, the demand for a re-statement of Socialist philosophy and economic aims, education, windows' pensions, the new mental health act, cancer research, and disarmament.

SHORTS & DOCUMENTARY BRANCH

STEVE COX WRITES:

While accepting the fact that our Branch A.G.M. took place two months ago, I would like to raise an issue regarding it, because I have been approached by several members, complaining that they didn't receive notification of the meeting.

A circular of such meetings is sent out from Head Office, indi-

vidually to all members who are registered as working with "Shorts" Companies, including Freelance members recognised as "Shorts" members, and also units through their shop representatives. So on the "face of it" it does seem everyone concerned should know. I will suggest therefore, to those who feel they are entitled to attend the Branch General Meetings, and do not receive notification, that they should notify the Records Department at Head Office of any change of address and their qualifications regarding the job, then we'll all be happy.

UNIT NEWS

Derrick Knight, of Derrick Knight Productions, told me he was off to Cardiff on June 9th to make a ten minute Eastmancolour film for the Mineworkers' Union (Welsh Division). There was to be a day's coverage of the mines on the Friday and on the Saturday a filming of the parade, with banners flying and speeches and sports in the local park. I hope Derrick had good shooting weather. Perhaps we can see the result during our winter shows.

Recently too I met boom swinger Brian Marshall, who as a freelance, has been travelling around some. Earlier this year he went to Aden for five weeks, on some coverage work for Pathé, then on his return with the "sand still in his shoes," he went to South Africa, with an Anglo-Scottish unit, shooting in Johannesburg and Cape Town, for Granada. The film, *Divided Union*, was shown on the "Goggle Box" not very long ago.

Other news from the African continent is from George Sturt, who was in Kano City when he wrote. He says the prestige film, *This is Nigeria*, he is making for the Nigerian Government, is almost finished, and that he may come home to dub it here in July.

Nearer home, ex-Pathé Production Manager, "Bret" Bretell, has now joined the C.O.I. as Films Officer and as a Civil Servant. I hope the next time I see him he is civil to me—Best of luck, Bret.

Reg O'Connor, who is at the moment producing a miming review for the D.A.T.A. Film Unit, is asking for the return of his suitcase which someone borrowed, for his cameraman has refused to take him on location the next time he turns up with a paper carrier-bag with his "smalls" in it! Why not get a motor-scooter and use the panniers?

Book Reviews

History of Russian Films

KINO, a History of the Russian and Soviet Film, by Jay Leyda. George Allen and Unwin, 42/-. Illustrated.

THE U.S.S.R. is such a big nation that one somehow expects everything about it to be on the grand scale, so one is not surprised that there are some 500 pages to Jay Leyda's *Kino, A History of the Russian and Soviet Film*.

Such a history badly needed writing for a number of reasons. First, little is known here of the Russian cinema before the 1917 Revolution—and it was of considerable proportions. Next, although such experts as Thorold Dickinson, Catherine De La Roche and Herbert Marshall have all written on Soviet cinema, they have been forced by circumstances to take a largely empirical view.

Thirdly, research with existing volumes on the subject in English has been crazily frustrating, because most lacked an index. (Honourable exception, Marie Seton's *Eisenstein*.) This book not only has a good index, but also carries valuable source lists and appendices.

A SAGA OF CINEMA

But Mr. Leyda's history is far more than a book of reference, as he lucidly unfolds a saga of a great nation's cinema, punctuated with anecdotes and personalities. Even before the cold war started, the U.S.S.R. was regarded as an austere and unknown land—Eisenstein, Pudovkin, Alexandrov, Gerasimov were the sort of names associated with the cinema there. But Charlie Chaplin, Frank Capra, Mary Pickford, Douglas Fairbanks, Sr., Wilfred Pickles and other "Westerners" find their places in this history, and form important links between our two industries.

Some of the problems, too, of their cinema have a familiar ring—for instance, the vogue around 1911 for horror films. Jay Leyda comments: "A device for this period of the Russian cinema would be an open coffin rampant on a field of stage blood, the whole garlanded with intertwining lilies and bats." A remark that could today be applied to some sections

of our industry, and which just goes to show how backward some British producers are.

However, what to my mind makes this book so interesting is the way that Mr. Leyda places Russian film's history in its rightful context of the country's developing artistic, social and political progress during the past 50 years or so. Lenin, Stalin, Khrushchev and others concerned with the U.S.S.R.'s advance are seen to have grasped how important moving pictures can be in the process.

As long ago as 1922 Lenin, who had a close and constant concern for the young industry, told Anatoli Lunacharsky, the Commissar for Education, "You are known among us as a protector of the arts, so you must well remember that, of all the arts, for us the cinema is the most important."

There followed that period of the Soviet cinema that one loosely thinks of as the age of the classics—a golden age of silent cinema. That they were silent is significant, because it enabled them more readily to be shown in other countries by the simple expedient of translating the sub-titles that were cut into the live-action scenes. One of my earliest memories as a child was seeing the way Studio Film Labs. (then in Wardour Street) made these titles that my father and Ivor Montagu put into Soviet films that they were instrumental in importing.

AGE OF CLASSICS

The Film Society, as it was called, being the forerunner of all our film societies, was the first to show all the great Russian pictures such as *Battleship Potemkin*, *The End of St. Petersburg*, *Storm Over Asia*, *The General Line*, *Mother*, and *Bed and Sofa*. Some of their makers also crossed the frontiers, and the Film Society secured Pudovkin and Eisenstein to lecture to them. All this was too much for some people, who not only thought the Society was a Moscow agency, but also scoffed at the Bohemians who had first flocked to the opening performances. So ignorance and prejudice

But those days also had their humorous incidents, my father recalling the pookishness of Eisenstein. First, he used the Brunel and Montagu phone to speak to someone in Japan, costing the struggling firm over £10. Then he visited the Tower of London, where he bought a supply of pictures of the Crown Jewels, and sat down and sent them all to Joe Stalin and his associates in the Kremlin, wishing them many happy returns of the day on the occasion of the 13th anniversary of the Revolution!

STILL KNOW LITTLE

If I put undue stress on this country's Film Society it is really because it was through this window that people in Britain came to know of Soviet films. Because of the domination of our screens by American pictures, foreign language films have never had much of a chance commercially. Although film makers know more than the general public about Soviet pictures, we still know little. Jay Leyda's *Kino* does a terrific amount to correct this, and all concerned with the development of British Cinema should possess it.

CHRISTOPHER BRUNEL

LETTER TO THE EDITOR

"ZERO IN THE GATE"

Your reviewer was most kind about my book "Zero in the Gate" in the June issue—but I am curious to know which members of the General Council I am supposed to have portrayed! For the record, I know personally only three members of the G.C. (two of them from so long ago that they have probably forgotten me), and with my hand on my heart I can say that none of them was in my mind when I wrote the book.

Stewart Farrar.

FOR SALE

NEWMAN SINCLAIR CAMERA, Model E. 4 Cooke Lenses, 4 Magazines, 2 Cases. £100 0s. 0d. SAMUELSONS — Hendon 6131/9505.

Members Visit East Germany

At the beginning of March four A.C.T.T. members, Gordon White, of Alpha Television, Birmingham, Ronald Barr, of Humphries Laboratories, Paul Rose, of AR Television and Malcolm Borland of Pathé Laboratories, paid a visit to East Germany as guests of the East German Chemical Workers' Union. We summarise here the report on the visit prepared by GORDON WHITE.

A last minute change of date; no visas in our passports, and several alternative arrangements for our arrival in East Berlin, led Alan Sapper to wish us a very pessimistic "Good Journey." Everything, however, went like clockwork. After a very pleasant sea voyage, we settled down to a twelve-hour train journey across Holland and Germany, and were finally met in East Berlin by the President of the Chemical Workers Union, Rudi Hoeppner, his wife, and colleagues. We were driven to the Trade Union Hotel in East Berlin, and there spent a very pleasant evening in conversation with our hosts.

MAGNIFICENT HOSPITALITY

The next day, we were driven to Oberhof, in the Thuringian Forest. Here we stayed in a hotel to which all the foreign Trade Union Delegates come. The hospitality was magnificent. Also at the Hotel, were seventy-five Czechoslovakians and twenty English guests. The other English guests included representatives of the Printers' Union, E.T.U., Miners' Union and Transport and General Workers' Union.

Most of the English party had come to East Germany with preconceived ideas of what they would find. In the course of the fortnight some of these ideas were radically changed. We were given every chance to speak both to officials and to the ordinary people, and there seemed no reluctance on the part of the people to answer any of our questions.

Officials and ordinary people, admit that East Germany has not the high standard of living which West Germany enjoys. West Germany, however, possesses the very prosperous Ruhr, and most of the industrial assets. East Germany

was mainly agricultural before the war, and consequently, has had to build up her industries since becoming a separate republic. The West Germans also accepted Marshall Aid which the East Germans refused.

The Germans themselves, seemed very happy, and very interested in England and our way of life. In many instances, people went out of their way to come and speak to us when they knew that we were English—in marked contrast to my experiences in West Germany last year.

FIVE PARTY SYSTEM

The East German Government works on a five party system. The parties are the Socialist Party, Trade Unions, the Mothers' Party, the Free German Youth Party, and the Liberal Party. It was decided when the Socialists came to power, that the seats in their Parliament would be divided so that the Socialists have the majority, as it is argued, their tasks were far greater than any of the others. Consequently, the Socialist Government can never be changed. All matters regarding the Government's policy and plans, are discussed by everyone within the different parties, and a compromise is reached. The result, however, must be a Socialist result. The people are completely free, in the sense that they have a real say in the government, but deviation from a Socialist aim would not be tolerated. This we found to be the biggest criticism of the system. The general feeling of some people we spoke to was that although they were happy at the moment with the Government, should they ever wish to be other than socialists they knew it would be impossible.

A main aim towards a Socialist State is public ownership of all the means of production, transport and distribution. To these ends 90% of the industry of East Germany is publicly owned.

The Trade Unions in the publicly owned factories take an active part in the management. Not only conditions of work and pay are discussed, but also the production methods and output targets are mutually agreed every year. In

the private industries as in England, these last two points are left solely to the management.

All Trade Unionists are entitled to cheap holidays anywhere in East Germany, and for this purpose hotels and hostels have been taken over or built in the best holiday centres.

Great emphasis is placed on education, and anyone can take a course in any subject free of charge. People are being encouraged to learn more than one job in nearly all the factories. Medical care is also an essential part of factory life, and is completely free of charge.

All schooling in East Germany is free. Politics form part of the curriculum, but religion does not. Religion is left for the parents to teach, and most of the young people I met were atheists.

BUCHENWALD

We visited Buchenwald Concentration camp. To this camp were taken all the German opponents of Hitler, together with the Jews. The camp has been left as a memorial to all those who died opposing fascism, and a further memorial has been erected to the memory of all the people of all the Nations who died in the war. It is difficult to describe one's feelings at seeing such a place, but it is very easy to understand the feelings of the East Germans, when ex-Nazis hold office in West Germany, and anti-semitism breaks out throughout the West. Here is the reminder of what happened before.

After a wonderful stay in Oberhof, we were driven to Berlin. Here we were taken around the East German TV Studios. The buildings were very contemporary, and the whole layout, which was quite vast in comparison with any ITV Studio, was very well planned. Television is new in East Germany, and as late as 1950, the transmission was very intermittent, but as there were only about seventy-five sets in East Germany, this did not really matter.

The service started with single lens cameras, built by the engineers themselves. These are still in operation. In 1958 there be-

TALKING POINTS

I HAVE never met anyone who has claimed to read America's "Show-Biz" weekly *Variety* regularly from cover to cover. The average issue probably contains a quarter of a million words, and every one of them ought really to be required reading for all who are seriously interested in the entertainment industry, wherever they may live.

Particularly significant, I feel, is the amount of space devoted to toll-TV, and especially interesting are accounts of the battles, in which 20th Century-Fox's president, Spyros Skouras, is involved. As well as keeping to cinema films, he wants to gain a stake in pay-as-you-see television. Naturally, this has annoyed cinema-owners,

who ridicule his attitude of wanting to have his cake and eat it, too.

A stumbling block to his present progress, it seems, is the American anti-Trust legislation. Already, according to *Variety*, the American Justice Department is making preliminary investigations — on the friendliest sort of terms — of Paramount about their International Telemeter toll-vision in Canada and their plans for the New York area, as well as of 20th Century-Fox and Metro about their possible purchase of Skiatron; so far only film producers and renters with interests in or eyes on toll-TV are being quizzed.

AN OPEN FIELD

In Britain we do not even have the rather weak protection of the U.S.A.'s anti-Trust laws, so it is an open field for American producers and renters to get in and monopolise that as well — if we let them.

Talking of monopoly, I cannot help being a bit cynical about the announcement by the Independent Television Authority that programme contractors should reduce the transmission of TV commercial spots to a maximum of 7½ minutes an hour from September 12th, and to 7 minutes an hour from Christmas Eve. Cynical because I am sure that the increase in rates will ensure that the contractors do not

lose, so making TV advertising more the preserve of the monopoly clients.

I have no doubt that this reduction in the amount of time for commercials stems from the political pressure directed with unerring aim in any direction, so long as the mud slung mentions commercial TV.

WRONG KIND OF PRESSURE

It is not love of commercial TV that makes me appear to defend it from the smearers — just that smearing is tactically all wrong. This case should prove to the Christopher Mayhews in Parliament that the wrong kind of political pressure against ITV seems to have strengthened ITV's monopoly supporters.

Significant trend missed by all the serious film critics — after years of taking a back seat in Hollywood film roles or being destined to play villains or fools, Negro artistes are beginning to be cast as heroes. I congratulate both M.G.M. and Warners for making a fine new Negro actor, Woody Strode, the hero of both *The Last Voyage* and *Sergeant Rutledge*. Although *Sergeant Rutledge* was rather played down by British reviewers, I believe it to be in the same class of first-class entertainment as *The Last Voyage*.

Cadmus

EAST GERMANY

(Continued)

gan a seven-year plan. To-day, there are ten transmitters, and next year this number will increase. Studios will be built in Dresden, Leipzig, and on the Baltic Coast. The studios in Berlin are now mainly equipped with Pye equipment. There are eight studios, and they transmit fifty hours per week. By 1965 they will have increased this to eighty hours, and colour television will be in operation. A British firm is competing for the colour transmitter contract.

Attached to the studios is a large building, which is the experimental department. Here they are trying to produce a colour television set for approximately £150. A normal television set in East Germany costs about £100. It is the price of the set which will determine when the service starts. The programmes are mainly educational, but a great number of plays are also transmitted. The service is slightly commercial, but this is for only one hour between 7 p.m. and 8 p.m., and even then the adverts do not interrupt a programme. The studios themselves were fairly conventional as was the technical area. Their main asset was their excellent layout, especially in the Master Control area.

After two days in Berlin it was time to leave. It was a holiday none of us will forget, and I would like to place on record our thanks to the officials at A.C.T.T. and the East German Chemical Workers' Union, who made it possible.

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*General Council in Session***ANNUAL CONFERENCE BUSINESS**

AFTER consideration of the resolutions not reached at the Annual Conference, it was agreed that in future a special General Council be called within two weeks of the conference to deal with any items on the agenda not considered; in the meanwhile, however, the Standing Orders Committee is to consider the whole question of the organisation of conference in the light of this year's experience.

SUPPORT FOR SAMMY DAVIS, Jr. The following resolution was passed unanimously by the General Council:

"This General Council expresses its disgust over the obscene racist demonstrations directed against Sammy Davis, Jr."

DONALDS OF GUISLEY: Following last month's meeting, Bessie Bond reported that the firm was making some cinema commercials, but that it was not paying the rate in all cases; there had been some reorganisation in which the Shop Steward and another member had been dismissed. She had met the new business manager of the firm, who had given an undertaking in writing to observe the agreements. There being some unsatisfactory aspects of the situation, it was referred to the Executive.

NATIONAL COUNCIL OF LABOUR COLLEGES: The Council agreed to affiliate after hearing Mr. J. P. M. Millar, Secretary of the N.C.L.C., give details of the facilities that would be open to all A.C.T.T. members.

SOUTH AFRICA: The T.U.C. had replied to A.C.T.T. saying they had agreed to issue a statement in relation to events in South Africa, and also to open a fund to help meet distress. It was agreed to donate £25.

AGREEMENT WITH AUTOCUE LIMITED: Autocue is one of two companies which own, hire out and operate a mechanical prompting device for artists in front of the camera, especially in television. After several months of negotiation, an agreement has been reached, the essential details of which are:

1. That the company will observe completely the terms and conditions of the Television Agreement and observe automatically the results of any future negotiations with the TV employers.
2. Pay the following minimum rates:
 Prompter Operator £16 p.w.
 Asst. Prompter Operator £15 p.w.

The Council endorsed the proposals subject to a rider that when the members work in film studios they will operate under the terms and conditions not less favourable than the appropriate agreement. Messrs. Teleprompter had also agreed.

LENI RIEFENSTAHL: Having considered in great detail the documents submitted by Adventure Films in support of their desire to apply for a labour permit to enable Miss Riefenstahl to work over here on the re-make of her film *The Blue Light*, the Executive agreed that they could not reverse their original decision and could not support any application which might be made by the company for a permit on behalf of Miss Riefenstahl. It was also agreed that the General Secretary should advise the Ministry of Labour that A.C.T.T. wished to be consulted should they receive any application in respect of Miss Riefenstahl.

PATHE LABORATORIES CLERICAL STAFF: It was reported that for some years the clerical staff at Pathe Laboratories had been working a 37½ hour week. They have now raised the point that, since the recent agreement with the F.L.A. provides for a reduction of the working week by 1½ hours, their hours should also be reduced by this amount. The Shop Steward and Organiser had raised the matter with the management who could not agree to a reduction, saying that the gap it would create between the hours of the clerical and technical staff would be too wide to ensure efficient interlocking between the two groups. The Council agreed that the Organiser should try once more to obtain agreement with the management on the matter.

ROXY FILMS: This company has been offered a contract for the production of a television commercial on which it is the intention to use full camera, production and sound crews. When completed, inserts differing slightly from the original would need to be shot at weekly intervals for 12 weeks, and the company requested permission to use a crew of Director, Lighting Cameraman, Camera Operator, Sound Mixer and Boom Operator only on the inserts. The Executive and Council rejected this request.

"FLASHBACK": It was agreed to purchase 100 of the remaining copies of *Flashback* by George Pearson, which were available at 3s. per copy, so saving the unsold copies from destruction.

HIRE OF STILL CAMERA EQUIPMENT: The Feature Branch Committee recommended that this matter be taken up again with the B.F.P.A. on the following basis:

	£	s.	d.
Minimum Daily Hire			
Fee	3	3	0
Minimum Weekly Hire			
Fee	12	12	0

Minimum equipment to be supplied: 5 x 4 or Half Plate camera plus 1 Rollei-flex or similar camera, together with electronic equipment.

The Council endorsed this recommendation.

L.C.C. CANDIDATES: It was agreed to nominate Fred Tonge and Donald Ford for the London Labour Party Panel of possible candidates.

"GORGO": The Editorial Section Committee had discussed this production's temporary return to the United States in view of the company's assurance that the editing would be done in Britain.

Bert Craik reported to the Executive that Head Office had written to the company, confirming their agreement to employ a British Editor but had received no reply.

(Continued on page 114)

TELEVISION TOPICS

by Paddy Leech

ASSOCIATED Television is one of the strangest of the television contractors. Both **Val Parnell** and **Lew Grade** are showmen of the old school. **Mr. Norman Collins**, novelist and deputy chairman, has compared television with the great eighteenth century benefactors of the arts. The company is making great profits. It recently gave £7,000 to the King George VI Jubilee Trust. Its profit-sharing scheme makes members the highest-paid in the industry.

Why then do A.T.V. appear to have such a poor labour relations record? Why, in three years, has the Union had to deal with, successively, **Mr. Leslie Abbot**, **Mr. Bernard Bibby**, **Mr. John Holland**, and **Mr. John Walton**?

Take a simple example. Production Assistants are automatically put on a higher grade after two years' service under the TV agreement. One P/A in this company knew that she was due to go up to the higher grade on July 14th. Seeking confirmation of this she was told that her promotion would be deferred for three months. She had been sick for three months and therefore—believe it or not—did not have two years' experience in the grade.

The union's fight in this company is complicated by the number of premises where our members work. It is difficult to get members together quickly. However, within a year the majority of our members will be working together under one roof at Elstree. Then there will be a gathering in of the harvest.

WHAT'S ON YOUR MIND?

"Time" magazine quotes a poll taken of householders in a Long Island suburb. It showed that the No. 1 topic on people's minds was the complaint that too many dogs were running unleashed on the lawns. Topic No. 2 was the threat of world communism.

NUMBER THIRTEEN

A.C.T.T.'s thirteenth television shop was formed a few weeks after a visit to Ulster Television in Belfast by **George Elvin**, the General Secretary, and the organiser. An excellent meeting of both members and non-members was held. **Fred Faulkner**, an ex-B.E.C. technician, was elected Shop Steward. Members at A.B.C. Dids-

bury will not be surprised to hear that **Jim Biney** was elected Chairman. They will also remember **Alan Smith**, now Treasurer of the shop.

After discussions with the management, we travelled down to

Farrell, Anglia TV shop steward, on his marriage.

SHOP STEWARD "FANG"

I have just been re-reading "Kai Lung Unrolls his Golden Mat" by **Ernest Bramah**, and to my surprise



ARMORE "LOCATION"

Sid Cole, George Elvin and Paddy Leech

Dublin, and visited the units working at the Ardmore studios. One of the results you can see on this page—the work of stills photographer **Ricki Smith**. **Sid Cole**, one of our Feature Vice-Presidents, was producing a Robin Hood feature there, with **Terence Fisher** directing.

On the next day meetings of the two units were held to elect stewards. The camera section took the brunt of office, with **Brian Elvin** (focus puller) becoming steward of one unit, and **Jon Winbolt** (operator) of the other. We had a very pleasant time with all concerned—and as a pair of foreigners on Irish soil—met the reassuring and unmistakably British presence of **John George**—at the studio on a "reccé" for a future production.

CONGRATULATIONS

To **Bob Williams**, TV Vice-President, and his wife **Cath**, on the birth of a son . . . to **Dick**

found that one of his stories referred to the trade union movement. The union concerned was "Bound-together Brotherhood of Colour-mixers and Putters-on of Thought-out Designs", and the shop steward, the "intolerable Fang".

Space does not allow for the story to be told in full, but I couldn't help but be impressed by these words from Fang: "Having thus stated our moderate demands, we will depart until the like gong-stroke of tomorrow, when, if our claim be not agreed to all will cast down their implements of labour with the swiftness of a lightning flash and thereby involve the whole of your too-profitable undertaking in well-merited stagnation."

The employer's reply is not unfamiliar. "May the All-Seeing guide your footsteps," responded **Wong T' Tsin**, and with courteous forbearance he waited until they were out of hearing before he added—"into a vat of boiling sulphur!"

General Council

(Continued)

The Technicolor Steward reported that so far no attempt has been made to remove the negative and no prints had been made. M-G-M were now putting the trick work together and Humphries were making the dupe negatives and doing the printing and, if the shots are O.K., the final prints will be sent out to America.

Further enquiries reported to the Council, brought an assurance from British Lion and confirmation from I.A.T.S.E. in America that further editing would be done here, though this did not tally with the information that the M-G-M Trick Department were receiving instructions from America on their part of the work.

It was agreed, in the first instance, to take the matter up with M-G-M with a view to ensuring that a British Editor and crew was employed.

FILM LABEL: Following Executive consideration of Cinechrome of Bournemouth's making of TV Commercials, it was agreed that the only way to ensure that such firms work under full trade union rates and conditions was by reaching agreement with the appropriate employers' federations in respect of a recognised film trade

union label, in accordance with the resolution passed by this year's Annual Conference.

Since the subject was down for discussion with the A.S.F.P. in the near future, the Executive agreed that a sub-committee should be appointed to produce practical pro-

posals for discussion with the A.S.F.P. The following were appointed to serve on this committee — Peter Weingreen, Kurt Lewenhak, Angela Levy, together with a member of the Laboratory Section and a member of the Editorial Section.

OFFICIAL APPOINTMENTS

FEDERAL GOVERNMENT OF NIGERIA

SCRIPTWRITER

REQUIRED by the Ministry of Information, Lagos, to write scripts and commentaries for documentary films of an educational and instructional character and to help train Nigerian personnel in the production of film-scripts and commentaries; travelling throughout the Federation will be necessary.

Candidates must have a G.C.E. "A" level, but preferably a University degree, and should be members of the Association of Cinematograph, Television and allied Technicians or a similar body. Also at least 15 years' experience in the Film Industry, not below the grade of Assistant Director. Knowledge of film production under tropical conditions an advantage.

Appointment on contract for one tour of 12-24 months in the first instance with prospect of extension. Salary from £2,200 per annum (including Inducement Addition), with increments for special experience. Gratuity of £150 per annum for satisfactory service. Free passages for officer and wife. Liberal home and local leave on full pay. Children's allowances while separated. Quarters and income tax at low local rates.

Write for application forms and further particulars, stating briefly age, qualifications and experience, to the Appointments Secretary, Federal Public Service Commission, Nigeria House, 9 Northumberland Avenue, London, W.C.2, quoting K.1/5.

FEDERAL GOVERNMENT OF NIGERIA

FILM PRODUCTION OFFICER (SOUND RECORDIST)

REQUIRED by the Ministry of Information, Lagos. Candidates must have had at least 5 years' experience with film production units and should be familiar with Arricord, Leevers Rich, G.B. Kales and Ferrosonic magnetic recorders and G.K. Optical 35 and 16mm. fine grain channel. Knowledge of filming in the tropics would be an advantage.

The officer appointed will be required to record and mix dialogue, music, commentary and effects during the course of film production, both in the studios and on location. He should be capable of maintaining and servicing magnetic and optical recording equipment. Appointment on contract for one tour of 12-18 months in the first instance, with prospect of extension. Salary from £1,875 per annum (including Inducement Addition) with increments for special experience. Gratuity of £150 per annum for satisfactory service. Free passages for officer and wife. Liberal home and local leave on full pay. Income tax and quarters at low local rates. Children's allowances while separated.

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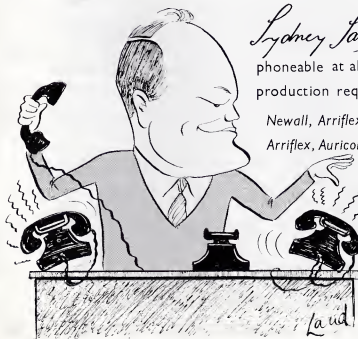
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